THE SAN FRANCISCO MUSEUM OF ART PRESENTS

ART IN CINEMA

FIFTH YEAR—SEVENTH SERIES

Five important film programs in which some of the most outstanding of recent European prize-winners will be shown, as well as a number of new local achievements, several great works from the classics valuable to our study, and an unprecedented attempt in audio-visual coordination. This Seventh Series of Art in Cinema will present what may be the most valuable of any previous series during its five years as the leading exponent of experiments in film expression.

FRIDAY, MARCH 30

LE MONDE DE PAUL DELVAUX *(The World of Paul Delvaux)* (1947) by Henri Storck, with a poem written and spoken by Paul Eluard. A prize-winner at the International Film Festival, Venice, in 1948. (Courtesy Cinema 16)

PACIFIC 231 by Jean Mitry, with the music by Arthur Honegger. Another prize-winner at last year's Venice Festival. (Courtesy M. Jean de Lagarde)

LE REGLE DU JEU *(The Rules of The Game)* (1941) By Jean Renoir. His most personal, most provocative masterpiece. (Trans-World Films)

FRIDAY, APRIL 6

AUBERVILLIERS (1948) by Eli Lotar, with a poem by Jacques Prevert. Prix International de Poesie, International Film Festival, Belgium, 1949. (Courtesy Cinema 16)

SHIPYARD (1937) by Paul Rotha. Through the courtesy of Cinema 16, this famous short documentary will be shown for the first time in the West.

THE TEAR, PARABEL, LEGATO, PUNKT PRELUDIUM. Four recent Danish abstract short films by Soren Melson and Henning Bendtsen. (Courtesy Cinema 16)

MOTHER (1926) by Vsevolod Pudovkin. From the novel of the same name by Maxim Gorky. The incredible intensity and beauty of this film places it among the few masterpieces of the Cinema. (Courtesy Museum of Modern Art Film Library)

FRIDAY, APRIL 13

ELISABETH and LACFADIO (1947). Two recent experiments from France **by Jean Beranger.** (Courtesy Cinema 16)

FLUGTEN *(Escape)* (1947) by Albert Mertz and Jorgen Roos. Highly unusual Danish experiment. (Courtesy Cinema 16)

FETES GALANTES (1948) by Jean Aurol and Gaston Diehl; music by Jean Francaix. The grace and delicacy of Watteau in a very recent French achievement. (Courtesy M. Jean de Lagarde)

BOXING TONIGHT (1949) by Eugene Dana. (Courtesy Mr. Dana)

THE RAVEN (1950) by Lewis Jacobs. Based upon the Poe poem, and the engravings of this subject by Gustave Dore. (Courtesy Mr. Lewis Jacobs)

FRIDAY, APRIL 20

Premiere of three new films by James Broughton:

1. **FOUR IN THE AFTERNOON.** A group of poems choreographed for film, featuring **Ann Halprin** and **Welland Lathrop,** and with a score by **William O. Smith.**
   (a) Game Little Gladys; (b) The Gardener's Son; (c) Princess Printemps; (d) The Aging Balletomane
2. **ADVENTURES OF JIMMY.** An amorous fable in documentary style. This premiere presentation will be accompanied by **Weldon Kees** at the piano, **Jack Lowe** on the drums, **Jon Schueler** on the bass, and **Adran Wilson,** clarinet.
3. **LOONY TOM, THE HAPPY LOVER.** An exuberant comedy of the free spirit; featuring Kermit Sheets and The Interplayers.

NOTE: During the presentation of the above three films Mr. Broughton will read certain of his poems to accompany several of the subjects.

ROOM STUDIES No 1 - 3. Three short painted-on-film compositions by Denmark's foremost experimental film maker. (Courtesy Cinema 16)

THE SPY (also known as THE BRIDGE) by Charles Vidor. An early experiment by this well-known Hollywood director. (Courtesy Raymond Rohauer)

FRIDAY, APRIL 27

TWO EVENTS OF TREMENDOUS INTEREST:

THREE-DIMENSIONAL FILMS by Harry Smith. The premiere public showing of the first three-dimensional non-objective films to be made. There will be four short subjects. They will be projected both with synchronized sound track of Balinese, Hopi and Yorouba music, and also accompanied by modern instrumentalists and a vocalist improvising directly from the visual stimuli. (By permission of The Solomon R. Guggenheim Foundaton)

MAYA DEREN, this country's most eminent individual film maker, will be present to show her films and to deliver a lively lecture on them. Mis Deren needs no introduction to the followers of Art in Cinema. Her films were the first to be shown here, and it is due to her energy and talent that the experimental cinema in this country has been established.

NOTE: The films have been drawn from a wide variety of sources, from the Museum of Modern Art Film Library, from various other distributors, and from the individual artists themselves. We ask your indulgence when programs must be altered due to circumstances beyond our control—shipping failures, poor quality of prints, etc. The series is organized on the same basis as previous series: Non-profit, non-commercial, with admission by series subscription only.

Art in Cinema is collaborating with the University Extension, University of California, in presenting an additional series of films at Wheeler Auditorium, April 3, April 17, May 8, and May 22, to consist of some of most outstanding films already shown at the San Francisco Showings in past series. For details, see the University Extension bulletin.

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Civic Center, San Francisco

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Please send me_____series tickets at $4.25 each (series) including tax ($3.60 for Museum Members) for the series of 5 nights of ART IN CINEMA film series, March 30 through April 27, at 8:00 P.M. Friday evenings.

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Fri. Apr. 27 - 1951

The Seventh Series of ART IN CINEMA

The Museum's Seventh Series of ART IN CINEMA – March 30, April 6, 13, 20, and 27, will contain important material distinguishing it from any previous series during the past five years. Among the highlights will be:

CONTEMPORARY PRIZE-WINNING FILMS FROM EUROPE. According to observers at the film festivals abroad during the last few years, the most advanced accomplishments in film expression were found to be in the short film, where costs and studio restrictions were at a minimum. The complications of international trade and exchange prevent us from seeing these films for ourselves. Through the kindness, however, of the French Consular Service, the French Press and Information Service, and the enterprising Cinema 16, of New York, we are enabled to present a rich selection of these films, shown on this series of ART IN CINEMA, for the first time on the West Coast.

JEAN RENOIR, for long a brilliant director in France (Le Grand Illusion, Bas-Fonds, Nana, etc.) and later in Hollywood, made one film which must be considered his unqualified masterpiece: LA REGLE DU JUE (1941). Suddenly, after years as a successful commercial director, Renoir found the means to produce his personal statement, in which all of the intrepidity of the avant-garde survives.

JAMES BROUGHTON'S three films, FOUR IN THE AFTERNOON, ADVENTURES OF JIMMY, and LOONY TOM, THE HAPPY LOVER, will be premiered. This material grew out of his recently published volume of poems, "Musical Chairs". The cast will feature ANN HALPRIN, WELLAND LATHROP, KERMIT SHEETS, THE INTERPLAYERS, and Mr. Broughton, himself. The presentation of these films on April 20 will involve an interesting departure. The sound track for at least one of the films will be made at this performance. The well known poet, painter and journalist, WELDON KEES, will lead a small instrumental group as musical background to the visuals, while Mr. Broughton will read the poetic narration.

It must be pointed out that these three films continue the reputation that San Francisco has, not only in the East, but abroad, as a unique experimental film centre. (See December issue of the British film publication, SIGHT AND SOUND, under the editorial, "The Front Page".)

STEREOSCOPIC FILMS. Although it is not a new development in attempts at three-dimensional cinema to employ two-colored glasses with which to view the screen, this method has never been used in connection with abstract subject matter. Yet it would seem to be a natural development of the abstract film, the actual third dimension as a working consideration. With the aid of a Solomon R. Guggenheim Foundation grant, HARRY SMITH, of San Francisco, has created what must be the first three-dimeneional films of abstract material. Series Seven will contain the premier showing of this interesting spectacle. The films will be accompanied by a group of musicans improvising directly to the images. The appropriate glasses will be provided for the audience for this showing.

MAYA DEREN, the pioneer experimental film-maker of this country's post-war revival, will be present, on April 27, to show her films and to deliver a lively lecture concerning her highly individual approach to the film medium. Miss Deren will also appear in Berkeley, on April 26, sponsored by the Berkeley Cinema Circle.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA - SERIES SEVEN

Friday, March 30, 1951

PACIFIC 231.....Jean Mitry
LE MONDE DE PAUL DELVAUX.....Henri Storek
RAKETENFLUG ZUM MOND.....Unknown
BATEAU IVRE (Section).....

Intermission

LA REGLE DU JEU.....Jean Renoir

Program Notes

PACIFIC 231 by Jean Mitry, based on the music by Arthur Henegger. (1948) (Courtesy M. Jean deLagarde). It would seem that such a wellknown composition in descriptive music as this - now rarely included in symphonic repertoires - combined with an obvious visual illustration on film of what the music is supposed to describe, would end in a singularly trite result. In this instance it could very easily do so: music that so stridently and often realistically imitates the rapide to Paris, combined with pictures of that train. Yet so incredible is the film medium to present its subject matter revitalized, that not one moment of this composition seems ordinary. By very carefully planned shots and, above all, by superb editing structure, a common experience becomes fascinating, unique. Because of its simplicity and its unpretention, this little film made a great hit at both the Cannes and the Brussels Festivals recently. (8 minutes)

LE MONDE DE PAUL DELVAUX by Henri Storck; music by Andre Souris; poem written and spoken by Paul Eluard. (1947) (Courtesy Cinema 16). Mr. Vogel, of Cinema 16, supplies the following program note: "This is undoubtedly one of the best art films to come from Europe since the war. It is rare indeed that music, image and voice are matched so perfectly as to cast an almost hypnotic spell over the spectator. Henri Storck, noted Belgian producer of EASTER ISLAND and RUBENS; Paul Eluard, celebrated French poet; Andre Souris, well-known Belgian composer have combined their talents to bring to life the fantastic universe of Belgium's greatest living surrealist painter. We are taken on a curious and eerie journey through a world of icy, mysterious nudes and meek men placed in dream landscapes, set to a haunting score and a verse commentary delivered by the poet himself that is almost overpowering in its poetic intensity. This is the very opposite of the usual art documentary which starts with a long shot of the studio, a medium shot of the unhappy artist surrounded by his paintings, and continues with close-ups of nothing in particular. Here we are taken inside the paintings, as it were, and the intensity of this revelation of a man's art is further enhanced by the feelings brought to it by a composer, a poet and a film maker. It is perhaps the very completeness and "disturbance" set up by this revelation which limits the picture's appeal to those willing to be stirred. (10 minutes)

RAKETENFLUG ZUM MOND. Producer unknown. (Courtesy Forrest Ackerman & The Fantasy Foundation). This tiny curio is, according to Mr. Ackerman, believed to be a silent excerpt from a feature sound production called SPACESHIP NUMBER ONE STARTS, a Bavarian production announced in Germany in 1939, but apparently never completed. It was discovered in Germany last year by Major Oscar Estes of the U.S. Air Force. Although we do not ordinarily include science fantasy material on Art in Cinema, this fragment is so well executed, so smoothly and convincingly rendered, that it cannot be missed. It indicates with what technical perfection the German film people solved their problems. ($2\frac{1}{2}$ minutes)

BATEAU IVRE. This film, a portion of which has been added to the program too late to include written program notes, concerns the life of the French poet, Arthur Rimbaud. Additional notes will be read over the loudspeaker. (10 minutes)

LA REGLE DU JEU. (The Rules of The Game) (1939) By Jean Renoir. (Trans-World Films) "LA REGLE DU JEU tells the story of a week-end spent in a country chateau by a party of lively, easy-going, unprincipled people. They are not vindictive or pathological; if not rich, they are still elegant and charming. Their "sin" is something much less obviously abnormal. It consists of having no values at all, of always evading important issues. Thus they see love in terms of flirtation or adultery, it is enough to profess honesty rather than practice it, to skate gracefully over difficulties, misunderstandings in life, rather than solve them. During the week-end, the party goes off on a shoot - a remarkable sequence in which the refined brutality of this occupation is conveyed without a word being spoken - they fraternise genially with servants to show that they are broadminded, hold a fancy dress ball in which several people dress up as skeletons and perform a dance of death with unconscious irony; all the time they are planning entertaining intrigues with each other, contemplating some congenial adultery. Two of them, both married, start an affair and plan to elope, partly as an escapade. There is a misunderstanding, an accident, and one of them is shot dead. In the early light of the morning all the guests line up on the terrace, silent and frightened, as the body is carried back to the house." (Gavin Lampert in Sequence)

Renoir wrote and directed this remarkable film, perhaps his materpiece, and also played a leading part. In style, it lacks a certain polish associated with a number of other French features of the period; but why, in the last analysis, it is more impressive and satisfying than any of these later films is because it does not set out deliberately to show what unworthiness and disastrous impulses are hidden beneath the surface of life. There is no sense of failure and bitterness, no insistence on viciousness, from the start. The characters bring themselves to tragedy by acting, what is to them, in good faith.

In discussing this film in relation to Renoir's whole body of work, the French critic, Jacques Brunius, wrote: "Without realizing it, Renoir had become "box-office", and after making BAS FONDS, certainly not his best film, he never ceased to work until he brought out his admirable LA REGLE DU JEU, just before the war, a film in which all the intrepidity of the avant-garde survives, in which, from time to time, something like an echo of L'AGE D'OR can be discerned."

Frank Stauffacher

Next Friday, April 6th, on ART IN CINEMA: AUBERVILLIERS, SHIPYARD, THE TEAR, etc., and Pudovkin's masterpiece, MOTHER.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA-SERIES SEVEN

April 6, 1951

MOODS OF THE SEA (section) .....Slavko Vorkapich
AUBERVILLIERS .....Eli Lotar
LEGATO .....Henning Bendtsen
SHIPYARD (section) .....Paul Rotha

Intermission

PUNKT PRELUDIUM .....Soren Melson
MOTHER .....V. Pudovkin

Notes

MOODS OF THE SEA by Slavko Vorkapich. This is the last half of an experimental film by one of Hollywood's most noted artists in montage, and recently director of the Cinema Workshop at University of Southern California. Varied shots of the beach, clouds, rocks, are adroitly cut to fit the music of Mendelssohn's "Fingal's Cave".

AUBERVILLIERS by Eli Lotar, with lyrics by Jacques Prevert, and music by Kosma. A documentary on a slum district of Paris, this film won the Prix International de Poesie at the International Film Festival, Belgium, in 1949. (It is of interest to mention that James Broughton's MOTHER'S DAY won an Honorable Mention at this Festival). The prize award is, perhaps, an indication of the temper of interest in documentary abroad, particularly in France. It is a concentration on the miseries of material existence expressed with sensitive artistry. Yet prize-award as it is, the film tends to seem over-long, especially if one cannot follow the French narration which comments ironically, sarcastically, and compassionately, by turns; particularly is this true of Prevert's songs.

LEGATO by Henning Bendtsen. A short abstract film from Denmark, apparently visualizing the lace-like tones of the vibraharp.

SHIPYARD by Paul Rotha. One of the earlier achievements in the development of British documentary. Only the last section will be shown, due to the excessive treatment of shipbuilding details that make up the greater part of the film, and which do not particularly concern us in regard to the technique used, since this technique is amply displayed. This section begins with the last operation, the making of the propellers, and proceeds to the launching, the most dramatic conclusion. The technique employed - fast montage and an eye for pictorial composition, was derived from the Russian School, and, at the time, gave a new conception to documentary.

PUNKT PRELUDIUM by Soren Melson, with an original score by the noted Danish composer, Svent Eric Arp. A short abstract film.

MOTHER by V. Pudovkin, 1926. MOTHER has been considered one of the masterpieces of the cinema, the highest development of silent film expression and, if one overlooks the revolutionary theme - rather crudely expressed - and carried to the point of nausea in succeeding Russian films - the film still has a remarkable intensity and sweep, built entirely by montage - short pieces of film, the lengths of which were pre-calculated like the construction plan of a building. In contrast to Eisenstein, who created a method of film construction based on intuitive decision, Pudovkin's film technique was almost scientific.

NEXT WEEK: ELIZABETH AND LAFCADIO, FLUGTEN, THE RAVEN, BOXING TONIGHT, etc.

THE SAN FRANCISCO MUSEUM OF ART

- ART IN CINEMA - SERIES SEVEN -

Friday, April 13, 1951

FETES GALANTES.....Jean Aurol
BOXING TONIGHT.....Eugene Dana
CHESS FEVER.....Vsevolod Pudovkin
ELIZABETH.....Jean Beranger
(Ten-minute Intermission)
THE RAVEN.....Lewis Jacobs
FLUGTEN (Flight).....Albert Mertz, Jorgen Roos

Notes

FETES GALANTES by Jean Aurol and Gaston Diehl; music by Jean Francaix, narrated by Gerald Philipe. Since the appearance of Henri Storck's RUBENS, and Luciaco Emmer's entrancing and powerful films on Giotto, etc., a flood of cinematic journeys into static works of art has appeared. A comparatively recent development, it seems strange that realization of the possibilities has been so long in arriving. Through the strong narrative power of the film, works of art, adapted and isolated, most certainly present a more authentic kind of history of morals, manners, customs, biographies, to say nothing of the individual world of the painter, than could a contrived, reconstructed, and enacted type of film. (The method is used also later in tonight's program in Lewis Jacob's THE RAVEN.) This presents the world of Eight eenth Century France, the France of Louis XV, through the paintings of Watteau. (18 minutes)

BOXING TONIGHT by Eugene Dana. Mr. Dana, who is a member of the faculty of the Institute of Design, Chicago, writes: "Although BOXING TONIGHT is a story of a boy and a girl, it employs no human beings. Lantern slides were projected against moving surfaces, movement being created by means of distortion, and the cutting of static images. It was produced independently of the Institute." (8 minutes)

CHESS FEVER by V. Pudovkin. A section of a two-reel comedy, the first directorial assignment of the director of the masterpiece, MOTHER. (10 minutes)

ELISABETH by Jean Beranger. An example of youthful experimental work from France, this film attempts, according to Jean Beranger, a poetic analysis of the intolerabl lonely member of society, the single woman, misplaced, not young enough to find hop in the future, nor attractive enough to find the companionship her existence craves The film reveals an intense poetic desire to render this tragic soul in filmic term but unfortunately it often lapses into rather adolescent attitudes, helped in no wa by the nervousness of the hand-held camera. Yet the images are striking, and their flow does not bog down in a confusion of expressive grammar as does happen in his LAFCADIO, not shown tonight because of its excessive length and unimportance. (14 mi:

THE RAVEN by Lewis Jacobs. The former screen-writer, and author of the definitive RISE OF THE AMERICAN FIIM, Lewis Jacobs, writes: "This is the first of a series of films specifically produced for television, entitled 'Great Poetry Series'. This poem (The Raven), classical and corny as it is, offered a challenge. It is repetitious, monotonous, and too long to sustain at one reading - despite Poe's own admonition to keep poetry short. (Yet it made Poe notorious in his day. He went aroun reading it for audiences, first darkening the room, to achieve the proper theatric effect. After all, he came from actor-parents!) I had to devise a form that would be consistent and still try to avoid the monotony and repetition. Also as a film maker I wanted the picture to stand on its own feet visually and aurally. I resort to patterns of visual movement that would cohere with the poem's and still form a unity of their own - a rhythm as integral as Poe's. In the main I think I've succeeded. Although there are some passages I plan on doing over if I get the opportu nity. (15 minutes)

FLUGTEN (FLIGHT) by Albert Mertz and Jorgen Roos. Mr. Amos Vogel of Cinema 16, who distributes this film, supplies us with the following program note: "An interestin if somewhat crude attempt to describe a murderer's escape by a series of associativ pictures accompanied by a compelling drum solo. While the symbolism remains on an obvious plane, it becomes less explicit toward the end, when, according to Mertz, the murderer escapes not only the police and his bad conscience, but also his own authoritarian inhibitions and feels psychologically free for the first time." (15 minutes) F.S.

In response to a number of requests, the music played last week to Pudovkin's silen film MOTHER was: Richard Strauss, MACBETH; Prokofieff, ROMEO AND JULIET; Hindemith MATTHIAS THE PAINTER; parts of Bernstein's JEREMIAH Symphony; and Glazanouv's OVERTURE ON GREEK THEMES.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA - SERIES SEVEN

Friday, April 20, 1951

NOTICE: During tonight's Art in Cinema program, there will be a lecture in the South Gallery by Marcel Breuer. It is respectfully requested that the Art in Cinema audience remain as quiet as possible during intermission, and to refrain from mingling in the South Corridor.

IMAGES MEDIEVALES.....William Novik
ROOM STUDIE.....Soren Nelson

Intermission

FOUR IN THE AFTERNOON.....)
LOONY TOM, THE HAPPY LOVER.....) James Broughton
ADVENTURES OF JIMMY.....)

Notes

FOUR IN THE AFTERNOON. A film suite, directed and photographed by James Broughton based on poems in his book, "Musical Chairs" (Centaur Press, 1950). Produced by Farallone Films, with the kind cooperation of the Halprin-Lathrop Dance Studio and the San Francisco Park Commission. Musical score by William O. Smith. The voices that speak the poems on the soundtrack are those of Mr. Broughton and Madeleine Gleason, herself a distinguished local poet.

Similarly to a musical suite, this film is divided into four movements, each of which is a separate variation on the theme of the quest for love. The episodes, engaging different protagonists, are divided as follows: 1) GAME LITTLE GLADYS (Charmian St. John), 2) THE GARDENER'S SON (Don Penney), 3) PRINCESS PRINTEMPS (Ann Halprin), 4) THE AGING BALLETOMANE (Welland Lathrop).

The method of this film may be called choreographic, in the broadest sense, not merely that of photographing patterns of dance. For the images have been visualized for the camera, and the rhythms by the film editing, whereby time and space may be extended or tracted. The primary intention was to create a fresh form of cinematic poetry that blends movement, music, and spoken verse in an expressive counterpoint. (15 minutes)

LOONY TOM, THE HAPPY LOVER. Produced by Farallone Films, and made through the generous collaboration of The Interplayers of San Francisco, with Kermit Sheets in the title role. Written, directed and photographed by James Broughton. Music by Ralph Gilbert. This little film is an attempt to create a cheerful and simple pantomimic comedy, in theme intended as a testimonial to the loveliness and desirability of pure womanhood, and in style as a lyrical tribute to the pleasures of silent cinema.

The characters, in the order of their appearance, are: LOONY TOM, Kermit Sheets, THE ART LOVERS, Carol Diegleman and Curtiss Cowan, THE HORNBLOWER'S WIFE, Gertrude Harris, THE HORNBLOWER, Roy Franklyn, LADY OF THE MANOR, Norma Miller, HER DAIRYMAIDS, Allegra Aldrich, Jean Atwood, Joanne Murphy, Mary Ellen Ray, Betty Lee Baldes.

The composer-pianist, Ralph Gilbert, will perform his musical accompaniment in person on this occasion. Mr. Gilbert has given many concerts in association with Iris Mabry, the dancer, including successful appearances in New York, Paris, and the San Francisco Museum.

ADVENTURES OF JIMMY. Written by James Broughton, with a spoken commentary. Photography by Frank Stauffacher; assistant director, Kermit Sheets. The musical score was arranged and conducted by Weldon Kees, well known poet and painter, who is himself a film-maker.

The problem of the lonely person seeking companionship in an unfriendly modern world, dealt with on last week's program in a French film, "Elizabeth", is here treated in an American framework. Mr. Broughton has examined the dilemma of loneliness from the male point of view, and considerably amplified its overtones. Produced in a straightforward picaresque style, the adventures of the hero in this film present a significant fable of alienation that is peculiarly contemporary.

Mr. Kees, at the piano, with Jack Lowe at the drums, and Jon Schueler on the bass, will appear in person. (12 minutes)

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA - SERIES SEVEN

Friday, April 20, 1951

NOTICE: During tonight's Art in Cinema program, there will be a lecture in the South Gallery by Marcel Breuer. It is respectfully requested that the Art in Cinema audience remain as quiet as possible during intermission, and to refrain from mingling in the South Corridor.

IMAGES MEDIEVALES.....William Novik
ROOM STUDIE.....Soren Nelson

Intermission

FOUR IN THE AFTERNOON.....)
LOONY TOM, THE HAPPY LOVER.....) James Broughton
ADVENTURES OF JIMMY.....)

Notes

FOUR IN THE AFTERNOON. A film suite, directed and photographed by James Broughton based on poems in his book, "Musical Chairs" (Centaur Press, 1950). Produced by Farallone Films, with the kind cooperation of the Halprin-Lathrop Dance Studio and the San Francisco Park Commission. Musical score by William O. Smith. The voices that speak the poems on the soundtrack are those of Mr. Broughton and Madeleine Gleason, herself a distinguished local poet.

Similarly to a musical suite, this film is divided into four movements, each of which is a separate variation on the theme of the quest for love. The episodes, engaging different protagonists, are divided as follows: 1) GAME LITTLE GLADYS (Charmian St. John), 2) THE GARDENER'S SON (Don Penney), 3) PRINCESS PRINTEMPS (Ann Halprin), 4) THE AGING BALLETOMANE (Welland Lathrop).

The method of this film may be called choreographic, in the broadest sense, not merely that of photographing patterns of dance. For the images have been visualized for the camera, and the rhythms by the film editing, whereby time and space may be extended or tracted. The primary intention was to create a fresh form of cinematic poetry that blends movement, music, and spoken verse in an expressive counterpoint. (15 minutes)

LOONY TOM, THE HAPPY LOVER. Produced by Farallone Films, and made through the generous collaboration of The Interplayers of San Francisco, with Kermit Sheets in the title role. Written, directed and photographed by James Broughton. Music by Ralph Gilbert. This little film is an attempt to create a cheerful and simple pantomimic comedy, in theme intended as a testimonial to the loveliness and desirability of pure womanhood, and in style as a lyrical tribute to the pleasures of silent cinema.

The characters, in the order of their appearance, are: LOONY TOM, Kermit Sheets, THE ART LOVERS, Carol Diegleman and Curtiss Cowan, THE HORNBLOWER'S WIFE, Gertrude Harris, THE HORNBLOWER, Roy Franklyn, LADY OF THE MANOR, Norma Miller, HER DAIRYMAIDS, Allegra Aldrich, Jean Atwood, Joanne Murphy, Mary Ellen Ray, Betty Lee Baldes.

The composer-pianist, Ralph Gilbert, will perform his musical accompaniment in person on this occasion. Mr. Gilbert has given many concerts in association with Iris Mabry, the dancer, including successful appearances in New York, Paris, and the San Francisco Museum.

ADVENTURES OF JIMMY. Written by James Broughton, with a spoken commentary. Photography by Frank Stauffacher; assistant director, Kermit Sheets. The musical score was arranged and conducted by Weldon Kees, well known poet and painter, who is himself a film-maker.

The problem of the lonely person seeking companionship in an unfriendly modern world, dealt with on last week's program in a French film, "Elizabeth", is here treated in an American framework. Mr. Broughton has examined the dilemma of loneliness from the male point of view, and considerably amplified its overtones. Produced in a straightforward picaresque style, the adventures of the hero in this film present a significant fable of alienation that is peculiarly contemporary.

Mr. Kees, at the piano, with Jack Lowe at the drums, and Jon Schueler on the bass, will appear in person. (12 minutes)

LIBRARY SAN FRANCISCO MUSEUM OF ART

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ART IN CINEMA

Last Program, Series Seven - April 27,1951

Three dimensional film experiments.....Harry Smith
(10-minute Intermission)
A STUDY IN CHOREOGRAPHY FOR CAMERA.....
AT LAND.....)
RITUAL IN TRANSFIGURED TIME.....) Maya Deren
MEDITATION ON VIOLENCE.....)

Notes on tonight's films will take the form of addresses by both Miss Deren and Mr. Smith.

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Tonight brings to a close the forty-sixth program of Art in Cinema to be shown at the San Francisco Museum of Art. During the seven series present here, and the three series presented at Wheeler Auditorium at the University of California, in collaboration with the University Extension, we have cover as comprehensively as has ever been done, the field of the experimental motion picture. It is to the advantage, not only of the editors of Art in Cinema, but to the people who make films, and the audiences who are interested in seeing them, to ask for your opinions on the films shown during Series Seven. Below is a list of those films. May we ask that you indicate your preference in the following manner: X for approval, / for those you considered fair or merely adequate, and O for those you thought poor.

		(check)	(comments)
March 30, 1951	PACIFIC 231, Jean Mitry	____	
	MONDE DE PAUL DELVAUX, Henri Storck	____	
	RAKETENFLUG ZUM MONDE	____	
	BATEAU IVRE (section)	____	
	REGLE DU JEU, Jean Renoir	____	
April 6,	MOODS OF THE SEA, Slavko Vorkapich	____	
	AUBERVILLIERS, Eli Lotar	____	
	LEGATO, Henning Bendtsen	____	
	SHIPYARD, Paul Rotha	____	
	PUNKT PRELUDIUM, Soren Melson	____	
	MOTHER, V.Pudovkin	____	
April 13,	FETES GALANTES, Jean Aurol	____	
	BOXING TONIGHT, Gene Dana	____	
	CHESS FEVER, V.Pudovkin	____	
	ELISABETH, Jean Beranger	____	
	THE RAVEN, Lewis Jacobs	____	
	FLUGTEN, Albert Mertz	____	
	BE GONE DULL CARE, Norman McLaren	____	
	THE LOON'S NECKLACE	____	
April 20,	IMAGES MEDIEVALES, William Novik	____	
	ROOM STUDY, Soren Melson	____	
	FOUR IN THE AFTERNOON)	____	
	LOONY TOM, THE HAPPY LOVER) Broughton	____	
	ADVENTURES OF JIMMY)	____	
April 27,	THREE DIMENSIONAL FILMS, Harry Smith	____	
	STUDY IN CHOREOGRAPHY FOR CAMERA)	____	
	AT LAND)		
	RITUAL IN TRANSFIGURED TIME) Maya Deren	____	
	MEDITATION ON VIOLENCE)	____	

General Remarks:

(We would appreciate your leaving this list at the desk tonight, or mailing it to the San Francisco Museum of Art, attention, Art in Cinema.